

Are Hawaiians from Aryan Stock

The Rev. Herbert H. Gowen, F. R. G. S., rector of Trinity church, Seattle, Wash., was at one time attached to Honolulu cathedral. He read recently a paper on the "Hawaiian Language and Indo-European Affinities" before the Washington State Philological Association, which is now reprinted in *The American Antiquarian and Oriental Journal*. Mr. Gowen argues that the service rendered to comparative philology by the discovery that the European languages were descendants of a common ancestor, makes it easy to conceive that "if the borders of the accepted doctrine can be so enlarged as to take in, with Hindu, Greek and Teuton, the scattered tribes of Polynesia—if it can be proven that one branch of the great Aryan family journeyed ever eastward to meet at last the relics of another branch which voyaged southward and eastward, it will be easier to-day to welcome as fellow-citizens the dusky children of Hawaii—recognized at last, not as aliens, but as long lost brethren of the same stock and blood. That the recognition of the Aryan origin of Polynesian islanders makes slow progress, is no argument against it. Looking back at the older problem, we marvel at the slowness which marks the discovery of the unity of the Indo-European tongues. And, perhaps, a generation hence it will be equally source of wonder that so many scholars of to-day should have remained blind to the fact that the material now in our hands renders it imperative to class the Polynesian dialects among those tongues which have an Aryan origin."

If any thing is proved by the sciences of Philology and Anthropology it is the Hawaiian race sprung from the Mesopotamia, basin and are of Aryan Stock. They are therefore kin to the Anglo-Saxon. A careful perusal of Fornander's Polynesian race will bear evidence to this. Mr. Fornander may seem crude to many, but his three volumes contain more facts about Polynesia than any book extant.

Dramatized at Last.

It is announced that "Ben Hur" is to be dramatized under the supervision of Klaw & Erlanger, the theatrical managers, and with the consent of General Lew Wallace, who, for eighteen years, has refused to allow his famous novel to be put on the stage. In a recent interview General Wallace said:

"I have refused permission for so many years because of the subject of the book, which makes Christ a character. I presume every Christian reader felt the reverence and at times the awe which I myself was conscious of during the writing. In the next place, there were certain points in the nature of the

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climaxes necessarily impossible of rendering theatrically, except with an outlay of money which few managers would dare attempt, such as the 'sea fight,' the 'chariot race,' and the 'crucifixion.'

"A number of persons well known in the histrionic world have applied to me for the dramatic privilege. Lawrence Barrett was very persistent. I met him often, and in no instance did he fail to insist upon it. The last time I ever saw him was at the Fifth Avenue Hotel, in New York. He had invited me to dine with him, after which he took me up to his room and spent the evening trying to convince me that there was in the book a theme for a great play without trenching upon any of the parts made sacred by the appearance of the Saviour. Still I declined. The younger Salvini was also persistent in his requests. He had the idea that he would make an excellent Ben Hur, and I was of the same opinion. The Kiralfys had a prodigious scheme, the main point of which was the chariot race. They proposed leasing thirty acres of ground on Staten Island, of which two acres were to be reserved, or fitted up for the exhibition. The privilege has also been asked by playwrights in England and in Germany.

"I have acceded finally to the request of Messrs. Klaw & Erlanger. Their representation of their design of production was altogether new and attracted me at once. The dignity of the story, as I conceive it to be, was carefully preserved, and due regard was shown for the religious opinion of all who might be induced to attend a performance."

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